

# KERAMIC STUDIO

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SYRACUSE, NEW YORK

April 1916



We have had several inquiries about our next Summer School, but we will have no Summer School this year in Syracuse. However, Mrs. K. E. Cherry who has always been the corner stone of our schools will teach the coming summer in the East, beginning on June 1st at the store of B. K. Elliott & Co., 108 Sixth St., Pittsburgh, Pa. All those interested should write to Mrs. Cherry for further information, terms, etc. We are glad to hear that the Boston Society of Arts and Crafts has recently conferred on her the grade of Master Craftsman. This honor is well deserved.

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We have received several interesting answers to the V. P. S. letter published in our February number. It will be impossible for us to publish them all. We give here two of the best answers:

*To Editor of Ceramic Studio:*

Apropos of the letter signed V. P. S. in February issue I submit the following:

I confess that it is always with mingled emotions that I set out for a cold-blooded argument in favor of a purely conventional decoration for china. First, because I have stood exactly where our conscientious friend now stands on the question, and secondly, because I do not now stand for much of the conventional decoration, so called, of the present time.

The word *Conventional* does not to me cover the multitude of artistic sins which are daily being committed in its name. But my conversion to a formal type of decoration after twenty years of familiarity with nature forms and of depicting them on all kinds of surfaces was a matter of conviction and not the acceptance of a "fad". It is true, as our Editor has said, that the study of Universal Principles gradually leads us into the realm of the absolute and that some rare souls do indeed get a glimpse of the Infinite and have the power of interpretation. It is, however, a realm where many take refuge, safe from academic criticism, but with no power to interpret to the multitude the truths they claim to have divined. It is true that those who see beneath or beyond the form, the underlying principles governing all form, have a vision beyond those who only see the material form, however pure their enjoyment may be, but it is one thing to grasp the essence of a form and portray it in a few simple fundamental lines that all may understand, and another thing to separate a form into its component parts and shake them up in a box and dump them as you would a puzzle for the ingenious to figure out.

The Platonic philosophy has long been and will continue to be the inspiration of artists in every department of art, but, laying aside philosophic arguments and the manifestations into which serious study of principles must eventually lead when considering design for itself or apart from its use, we, as decorators, always have the practical excuse for the simplification and repetition of nature forms and that is *expediency*. The pure joy and appreciation of nature in form and color cannot be ignored or minimized. But when one leaves the broad field of Fine Art for that of decorative art, and especially for the branch known as ceramic art, one must once and for all recognize the logical limitations and realize the difference between *representation* and *decoration*. Here, form, or the object, is primary, the decoration secondary. It is not merely a background or a surface on which we may depict such bits of nature as we deem worthy of being perpetuated. It is an object presumably already beautiful, which we hope by a sympathetic treatment to make more beautiful. And right here is one of the best arguments against the naturalistic decoration, for on a curved surface the drawing is necessarily distorted from any one angle and the purpose is defeated. A flat simplified pattern does not suffer in the same degree. It may or may not be distorted in the process, that depends on the artist, but it does not suffer as does the more natural drawing because of the curved surface. Always one must decide which one is most interested in, the decoration or the finished object. If the former,

by all the laws of expediency choose a flat surface and one not intended for some practical use. If you have realized your limitations and are trying to render more beautiful an object already beautiful in form, then in all sincerity study first the form to be decorated and see where and how the application of pattern will accomplish this end and do not let your love for nature forms blind you to the object before you, but make such changes and simplifications as are necessary in order to conform to the shape and become in effect a part of it. If one cannot after conscientious study and thought bring oneself to use nature in such simplified forms as will lend themselves to the harmony and unity of the whole, either ignore natural forms as inspiration and study pure line and color as abstract qualities, or return to that broader field of art where one is at liberty to "paint the thing as he sees it," for itself alone, for the pure joy that may lie in him for representation.

Referring to the suggestion in the letter of the use of "small, rather flatly painted pansies, grouped in an orderly way" on table service, I would say that such a type of decoration is a vast improvement over the large showy, sprawly kind and is a long step in the right direction, as it recognizes the principle of order and is in a measure subordinated to the shape. Much of this type of decoration is charming and attractive, but while it does not directly violate the principles, rhythm and balance, and may be harmonious in arrangement and color, one will eventually see that it is not as serious a type of decoration as that in which the individuality has been sacrificed for the sake of perfect unity. Art is broad and deep, and there will always be controversies and tendencies to fling off the orthodox restrictions. The tendency at present in the Fine Arts is more and more towards the decorative and abstract, and in the search for the ideal has in my humble opinion led to the committing of the same crime for which we have been accused and found guilty, i. e., the failure to distinguish between Fine and Decorative Art. Of course, the dividing line is very elastic and there must be room for much that is hard to classify. Poster work is of this type, and while an Aubrey Beardsley may be a legitimate offspring of the union of Fine and Decorative Art, a cubist portrait cannot be classified either from a materialistic or philosophic standpoint. It is neither a picture nor a design according to any known definition of either, and according to one close student of this type of expression "it is not good metaphysics". So we object to that comparison.

We can by persistent, conscientious study form a basis for individual judgment and not stand perplexed and discouraged over the antics of the extremists in either field of Art. As decorators we can combine the ideal with the practical in such a way as not to lose our equilibrium and in a language that will be intelligible to all.

HENRIETTA BARCLAY PAIST.

*To the Editor of the Ceramic Studio:*

My dear Madam:—

Comparison between the naturalistic and conventional modes of treatment in the ancient art of porcelain decorating is a little like comparison between forms of poetry. One poet declares the sonnet to be the highest form of poetic expression. Another poet points out the fact that he always employs the ballade and vigorously contends for its superiority. To warring poets and painters alike comes Kipling's aboriginal wiseman, with his equalizing statement that

"There are four and twenty ways  
Of constructing tribal lays,  
And every single one of them is right."

There seems to be enough room under the broad canopy of art for the conventional and the naturalistic. Still greater than any expression of art, is art itself. The decorator needs to ask, not so much how this "conventional" compares with that "naturalistic," as to inquire searchingly: Is this good "conventional?" Is that good "naturalistic?"

With swift intelligence the desert Indian weaves into her rug her prayer for rain—the lightning—and behold, a conventional pattern in its primitive power and beauty. With like untutored impulse a child groups the characters and objects of some fairy tale and produces a design made in obedience to laws of art which the child is privileged to express, perhaps, more unerringly than the teacher. The great Chinese or Japanese painter presents a group of ducks among the reeds at the water's edge. The form, the feathering, what is of the utmost importance, the characteristic action, or gesture, of the ducks is there in the drawing. Naturalistic? Supremely so. And yet the painter has not "copied" the ducks. In fact, the ducks were not before him when he painted the picture. With the sunshine pouring down upon it, Monet

paints his pool of water lilies. Naturalistic? Absolutely. But most of us need our color sense sharpened and need to cultivate a less material appreciation of nature generally, before we can see the lilly pool as Monet sees it. Naturalistic need not be confused with materialistic. Nature does not express matter. Nor is conventional treatment in itself the less materialistic. But both "conventional" and "naturalistic" may express restraint, balance, rhythm, all the qualities of art, which are within us and not without, and which, expressed, cheerfully defy the analyst.

Very truly yours,

FLOYD TRIGGS.

#### NEW ART BOOKS WORTH READING

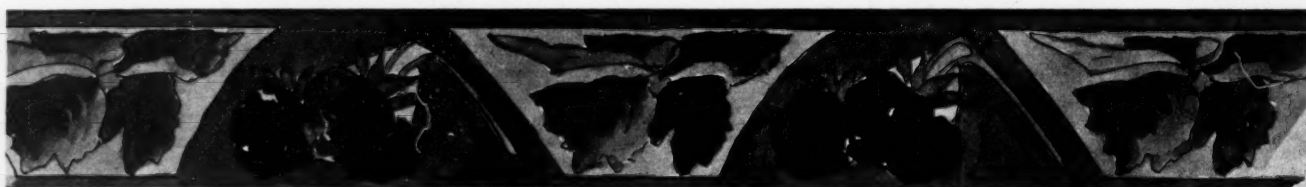
Anita Gray Chandler

"The Flower Art of Japan," by Averill. John Lane Co. Illus. Includes unique flower arrangements that might be adapted by the china decorator.

"Old-Time Gardens," by Alice Morse Earle. Reprint by Macmillan Co. Illustrated chapters on Colonial gardens, herb-gardens, poets' gardens, and old flower favorites. Delightful reading; full of suggestions for the woman who carries her love of art into every phase of her life.

"Fountains of Papal Rome," by Mrs. Charles MacVeagh. Charles Scribners Sons. Illustrations drawn and engraved on wood by Rudolph Ruzicka. Interesting in a general way to the art lover.

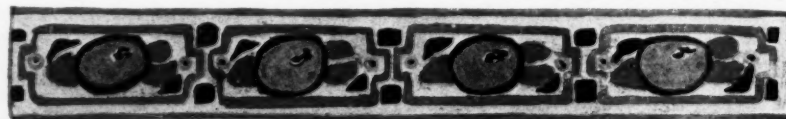
"A History of Sculpture," by Harold N. Fowler, Ph.D., Professor in the College for Women of the Western Reserve University. Illustrated. Deals entertainingly with the art of sculpture from the earliest work in Egypt and Babylonia to the present time. Macmillan Co.



STRAWBERRY BORDER—RUTH M. RUCK

**A**LBERT Yellow, Yellow Brown, Carnation, Blood Red, Ruby, Violet, Pearl Grey, Blue Grey, Apple Green, Yellow Green, Shading Green, Brown Green, Dark Green, Black. Follow the directions for painting of other fruit and

flowers for the different fires, use Blood and Ruby for darkest red in the first painting of berries and glaze with Carnation in the second. Paint the light berries with Yellow and Carnation, greying the more tender ones with Violet.



BORDER OF MAYONNAISE BOWL, SALAD OR FRUIT SET

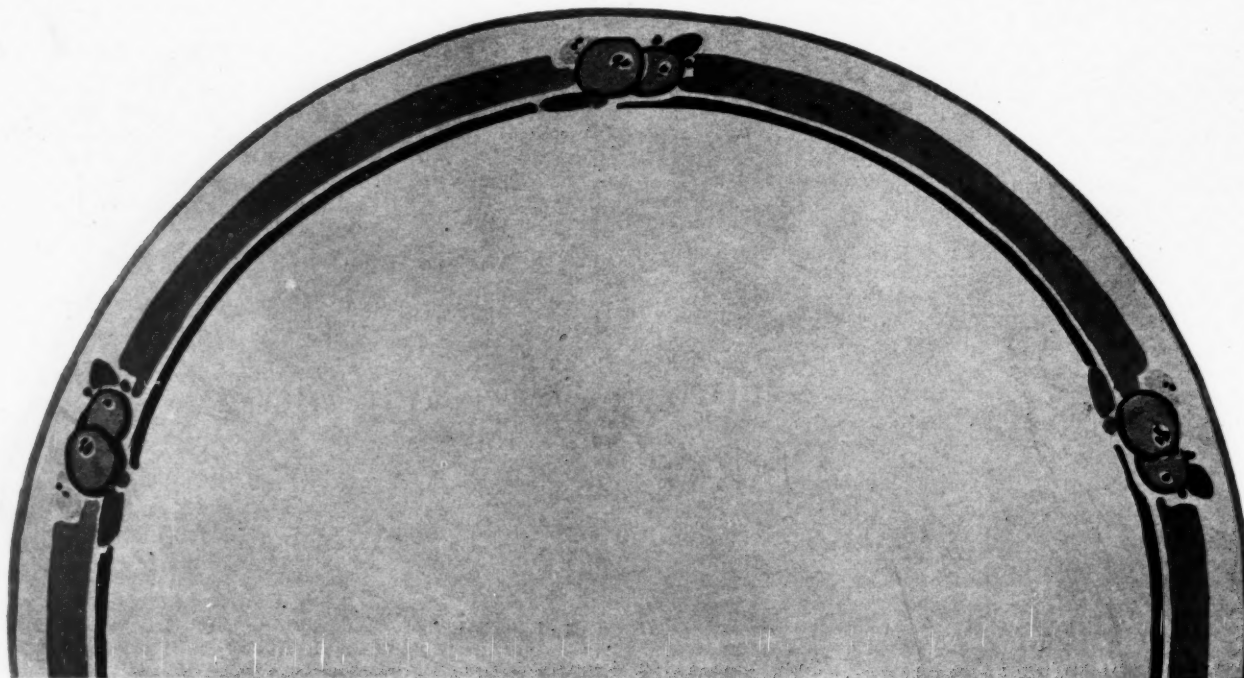
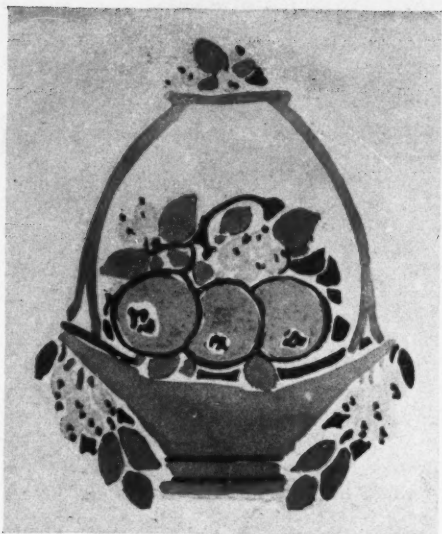


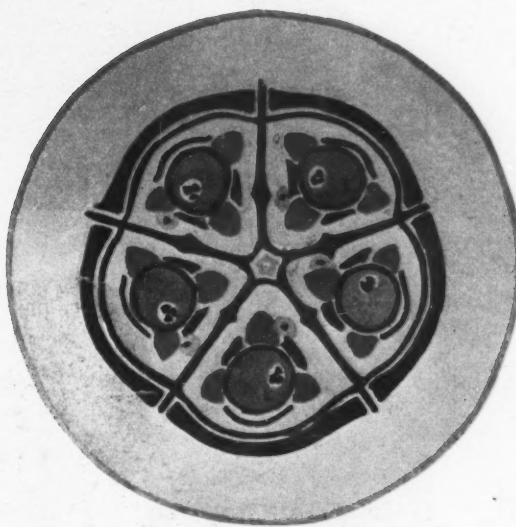
PLATE OF SALAD OR FRUIT SET—KATHRYN E. CHERRY

(Treatment page 175)

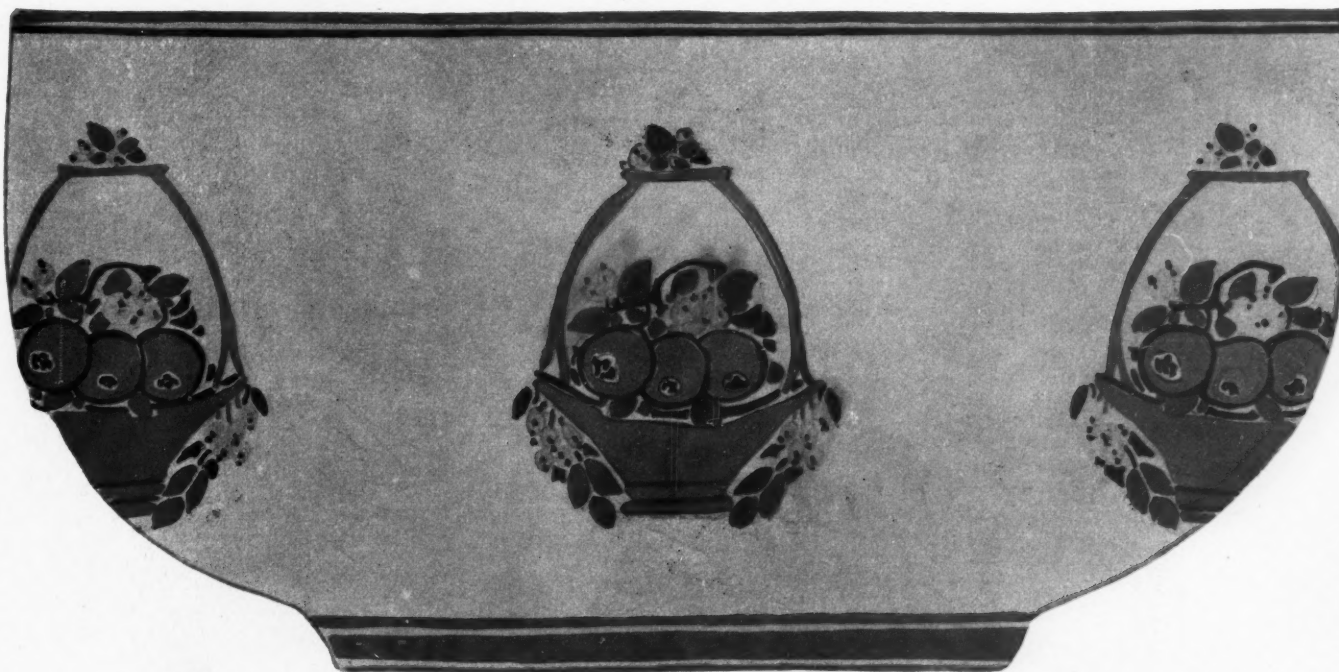




FULL SIZED DESIGN FOR SIDE OF BOWL



BOTTOM OF BOWL—SALAD OR FRUIT SET



BOWL OF SALAD OR FRUIT SET—KATHRYN E. CHERRY

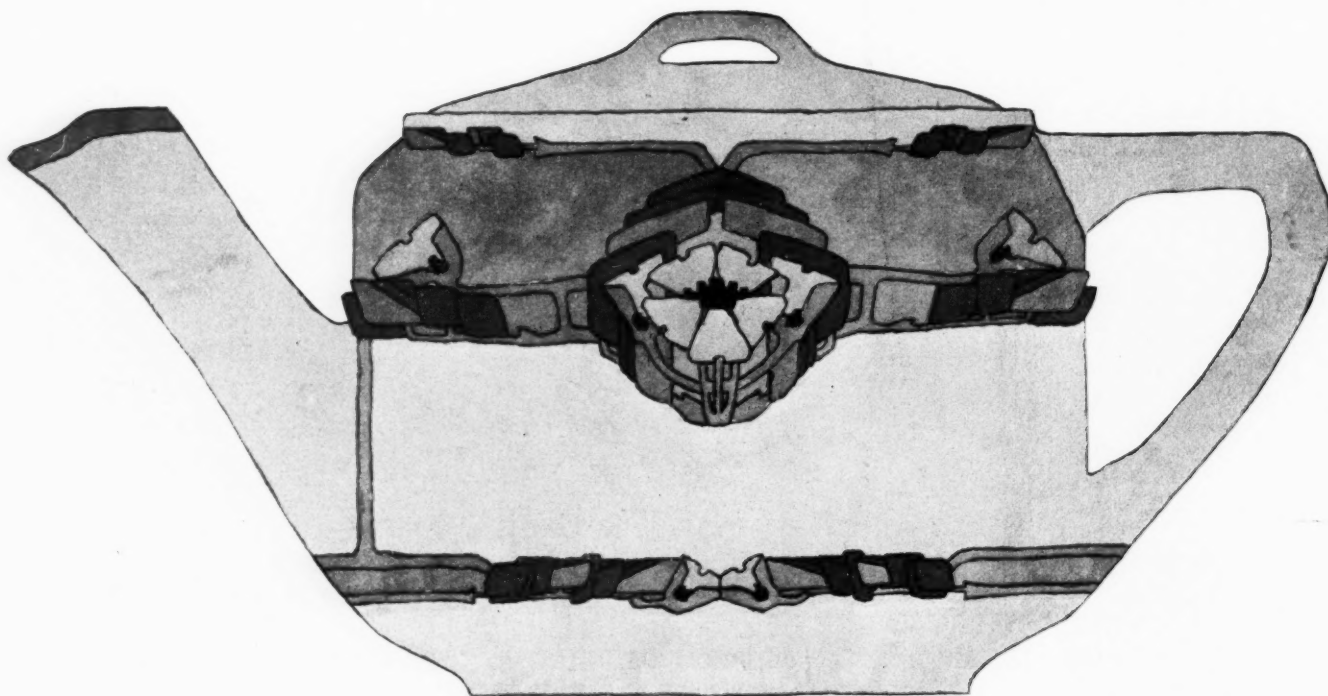
**O**UTLINE design with Black, then fire. Oil the grapes and dust with Dark Blue for Dusting; then oil the leaves and dust with Florentine Green; then oil the stems, dust with Mode; then oil the apples and dust with Yellow for Dusting;

then fire. Touch up any spaces where necessary, then paint in red spaces with Yellow Red. The color over the bowl is painted on with Grey for Flesh and a little Apple Green.



PLATE—ALBERT W. HECKMAN

USE Florentine Green dusted on three outer lines around edge of plate and the inner line, also the leaf form under the flower unit and the leaf forms in center. The flower units and stems are Water Blue and a little Banding Blue. The square dot in flower and in bands is Gold.

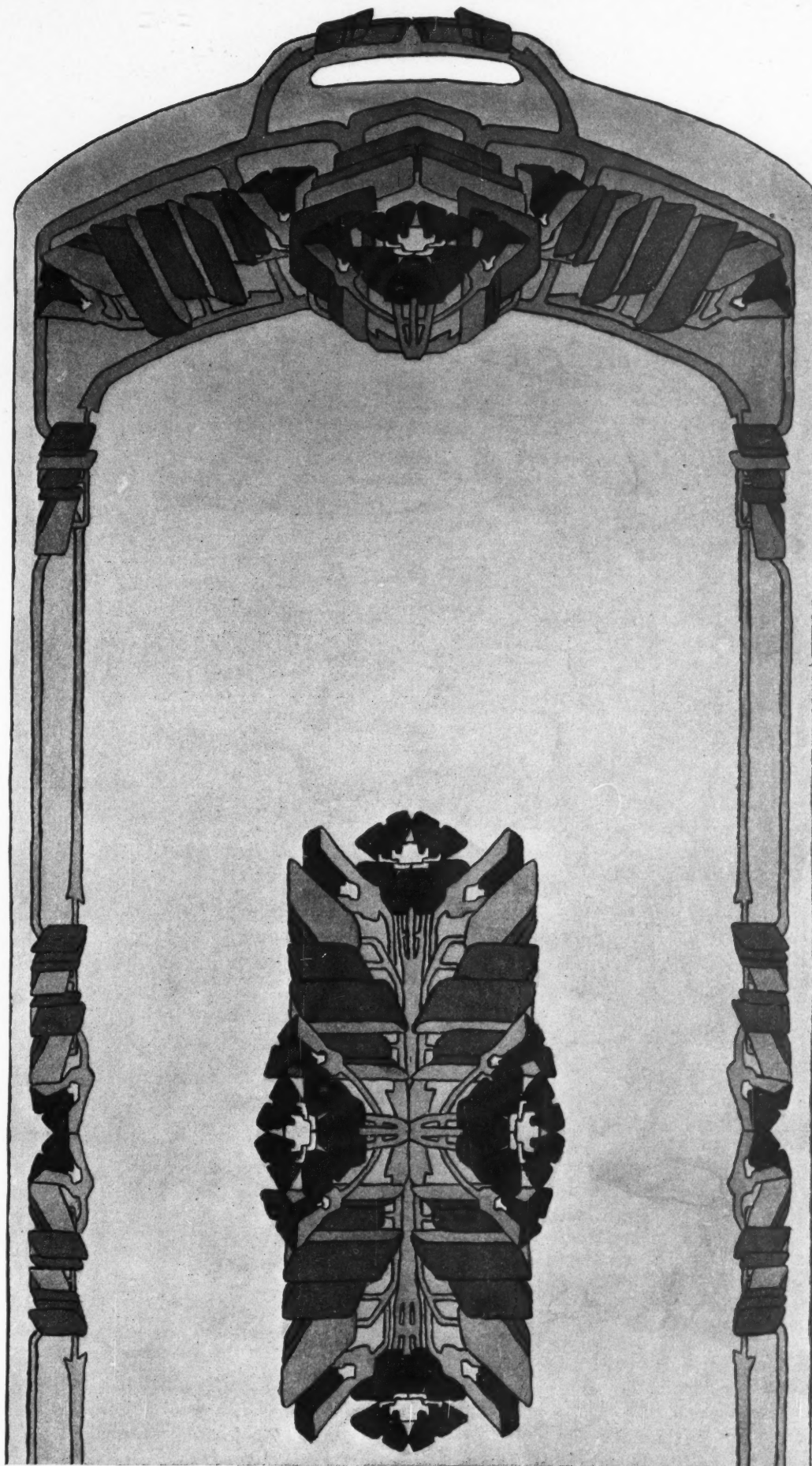


TEA POT, WILD ROSE DESIGN—HANNAH B. OVERBECK

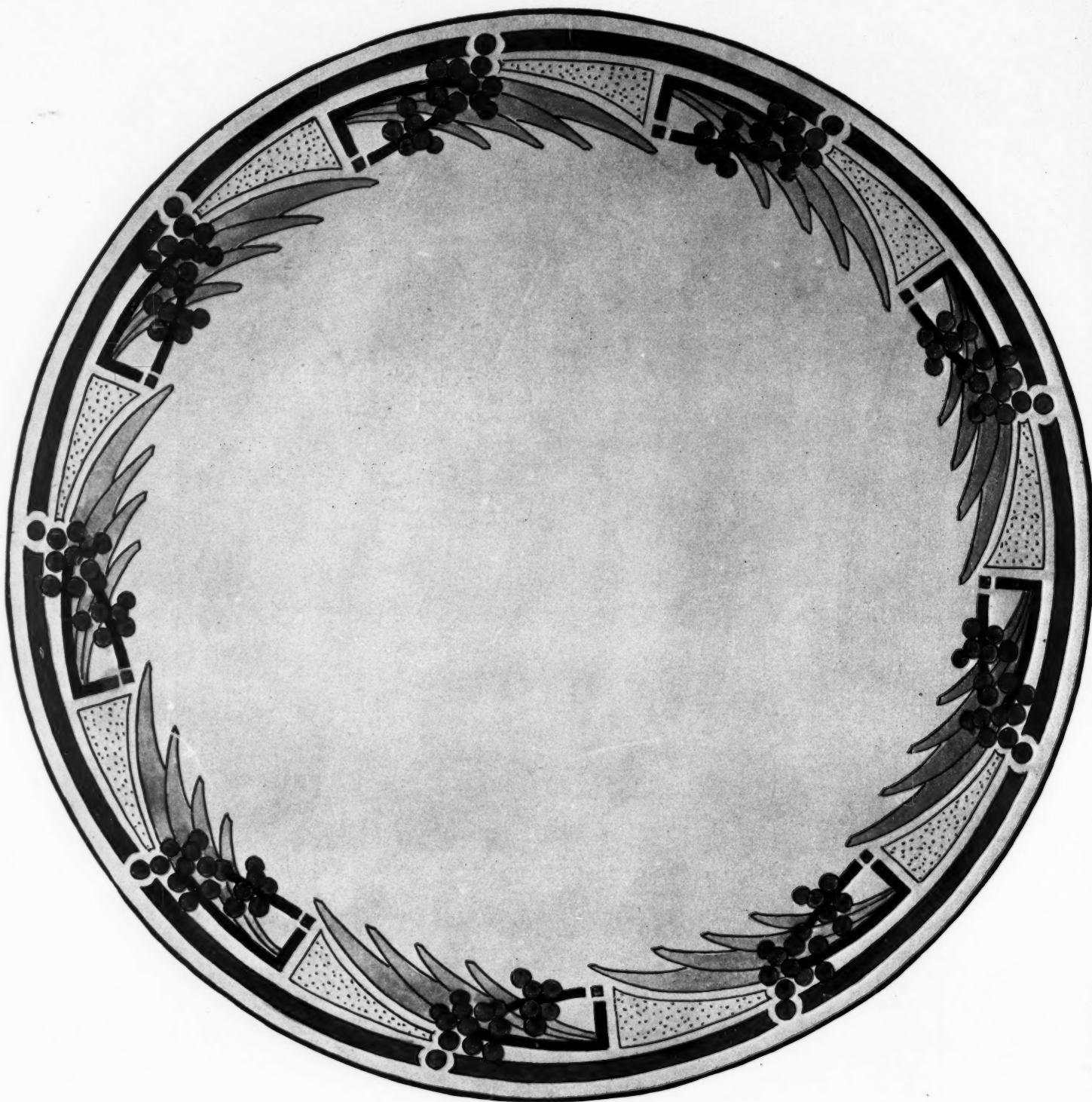
APPLY to entire outside of teapot and top of tray a tint of Imperial Ivory with a little Black and fire. Outline the design with Finishing Brown with a little Seaweed Green added to make a greenish brown. Tint background spaces of design with same. Centers of flowers: Yellow Brown with a

little Black. Flowers: Rose. Stems and light parts of leaves: Apple Green with a little Finishing Brown and Black. Dark parts of leaves: Grapevine Green with a little Finishing Brown and Black.





SANDWICH TRAY, WILD ROSE DESIGN—HANNAH B. OVERBECK (Treatment page 176)

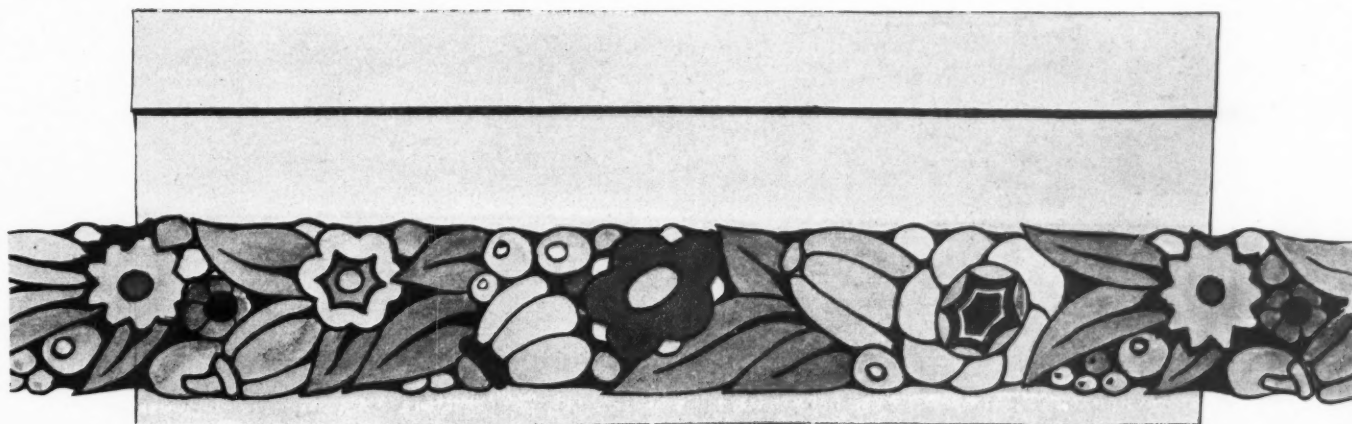
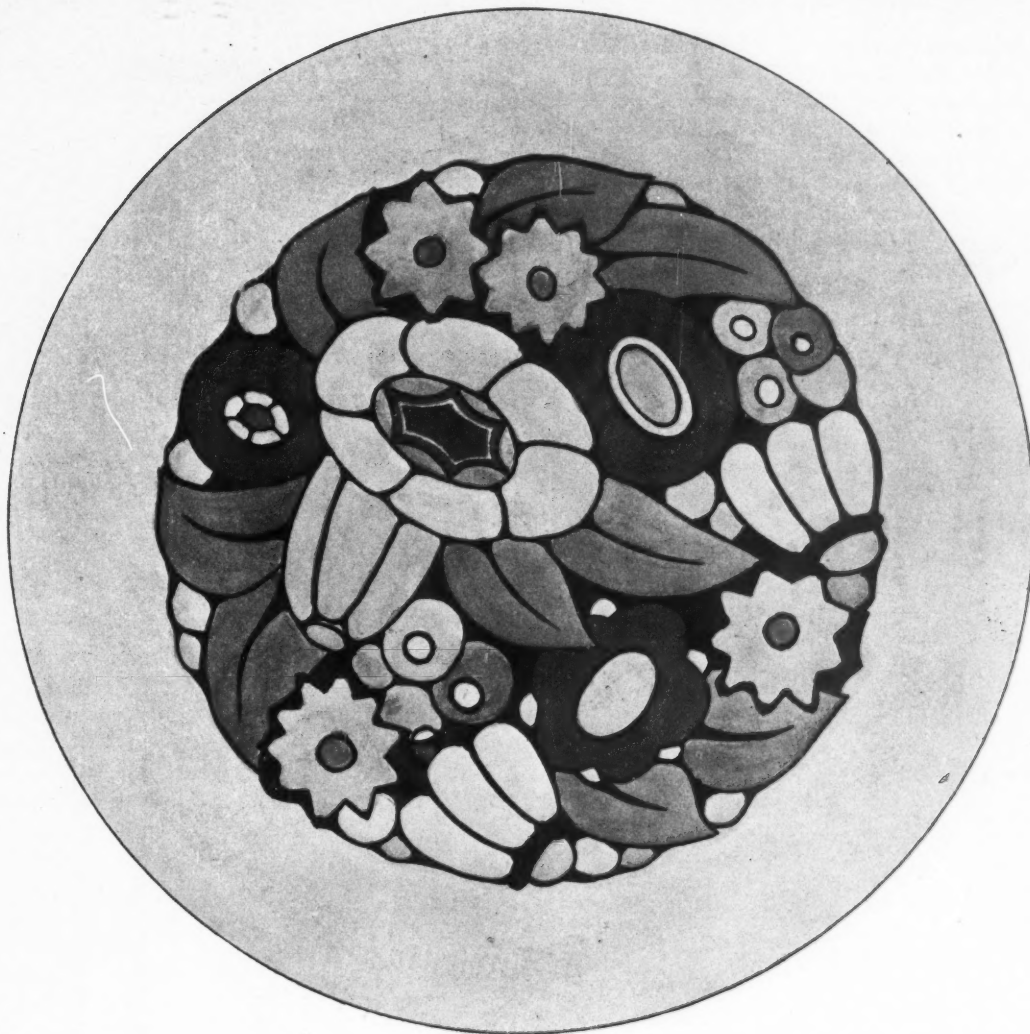


PLATE, MOUNTAIN ASH—IDA C. FAILING

**T**HE darkest toned stem, the outline around berries, and the dotted background and the band at edge of plate are Gold. All other outline is Dark Grey and a little Yellow Green.

Second Fire—Oil the leaves and dust with Florentine Green. Paint Yellow Brown Lustre over the berries and Yellow Lustre in the wide dark band.





BONBON BOX—MABEL EMERY

**T**O be carried out in soft enamels. Large flower is orange with purple and red in the center. Centers of two dark flowers and berries on the edge with two exceptions, two berries next to the dark flower and centers of star shaped flowers are also orange. The black eyed susans, light rings and small petals of the dark flowers and centers of berries are light yellow. The melon and heads of black eyed susans are light brown.

The berries are bright red, also berry at the lower side of dark flower at the top of design. Dark flowers and two berries at the edge of star flower at top of design are purple. Star flowers are bright blue and leaves a strong yellow green. Heavy outlines and black background spaces are black also band on edge of lid.



TILE—KATHERNE LINDSEY PERKINS

Tile for framing for a tray in hard enamels. Tint all over Grey Yellow light.





SALT AND PEPPER

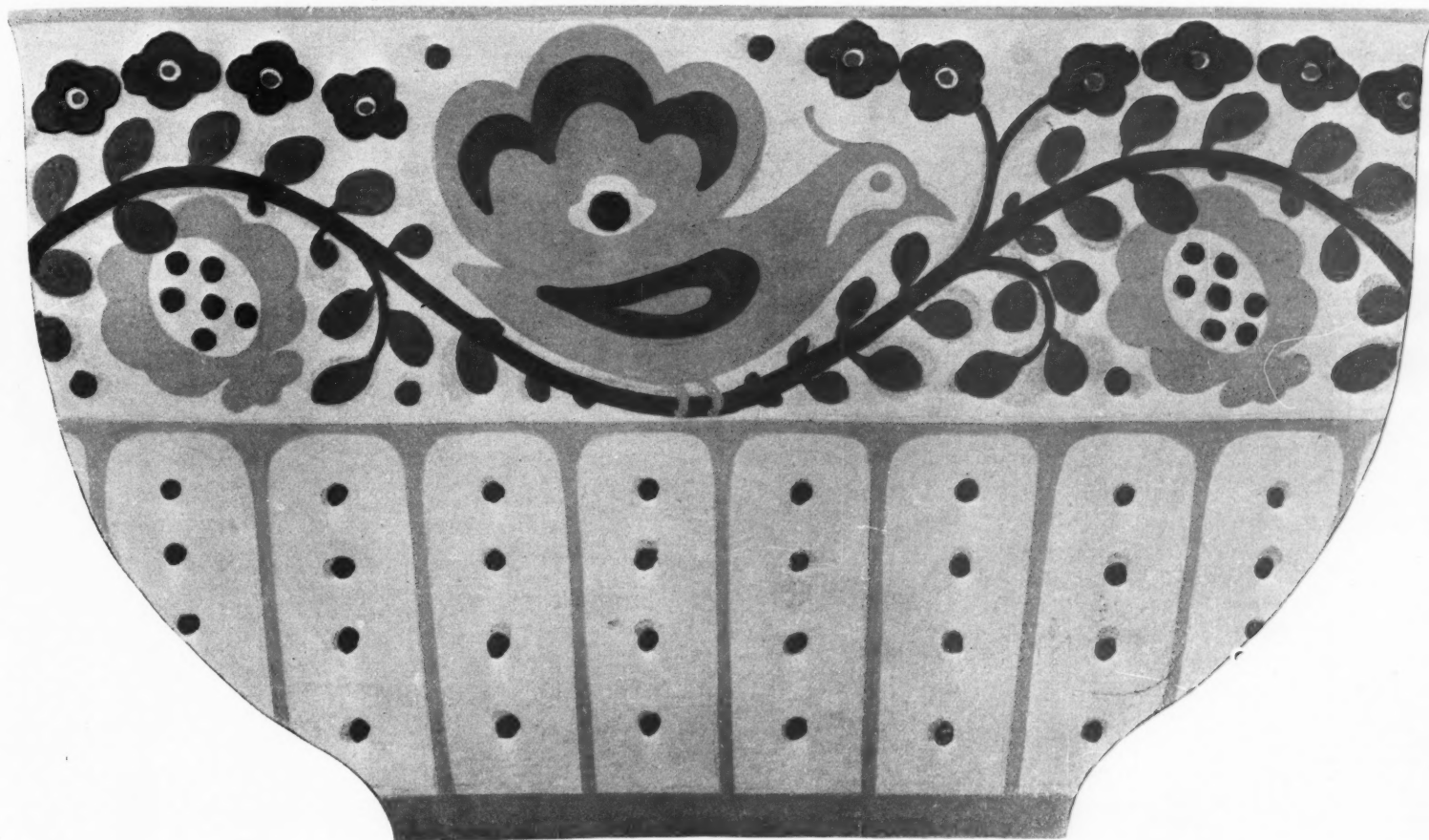
*Leah H. Rodman*

**S**HEME—Tulip and stems blue enamel, leaves gold, or black part of design violet enamel, gray part in brown green.

## EXHIBITION NOTES

Our editor, Mrs. A. Alsop-Robineau, is exhibiting at the Macbeth Galleries, 450 Fifth Avenue, New York, some of her high fire porcelains. This is part of the exhibit which received the Grand Prize of Ceramics at the Panama Pacific Exposition, and also includes some more recent pieces. Another interesting lot of her porcelains is shown in the Syracuse Museum of Fine Arts, where it will probably permanently remain.

Mrs. Katherine E. Cherry exhibited a most interesting group of enamels at the Arts and Crafts Shop, Boston, this past week. It was a small collection but choice. Her designs are characterized by a certain fluent grace that attracts even the casual observer and holds the trained eye to careful inspection. Her colors are, in the main, soft and well-modulated, green-grays and grey-whites being employed in most pleasing harmony in several pieces. Mrs. Cherry has applied gold with a miser's hand, for which one is thankful in the present instance. Her coloring in this exhibit, in twilight and early morning nuances, requires no oriental touch of metal to achieve its purpose. One remembers a serving-tray in bird motif, a fancy-biscuit jar in well-modelled enamels, and three bowls most charming. If there is any fault to find it is with a slightly hurried execution in the bands of flat color on several pieces but one forgives this defect in view of the skill that placed the enamels.



BELLEEK BOWL—DOROTHEA WARREN O'HARA

The shape of this Belleek bowl was designed by Dorothea Warren O'Hara, also the decoration. Enamels used: Green No. 1, Dull Yellow and Cobalt Blue. Gather enamel together with Warren's Enamel medium and thin with fresh turpentine. Grind until very smooth. Float on enamel with china liner No. 2.

## LITTLE THINGS TO MAKE (Page 183)

M. A. Yeich

## FRUIT OF THE DOGWOOD

**B**ERRIES—Carnation, Yellow Brown or Green (indicating different stages of growth): Tips—Dark Brown. Leaves and stems—Grey Green, Moss Green, Shading Green, Brown Green. They may also be slightly tinged with Pompadour Red. Branches—Copenhagen Grey and Dark Brown. Black parts—Roman Gold. Lines—Black.

## STEIN

Use Carnation for the berries with an underlying wash of Ruby. For the leaves, veins, leaf and berry stems, and upper portion of background use several tones of Grey Green. By adding Shading Green make the lower portions of the background darker until the shading green alone is used at the base.

## CREAM PITCHER

Use same colors as for hat pin holder.

## SALT DIPS AND ROUND BOX

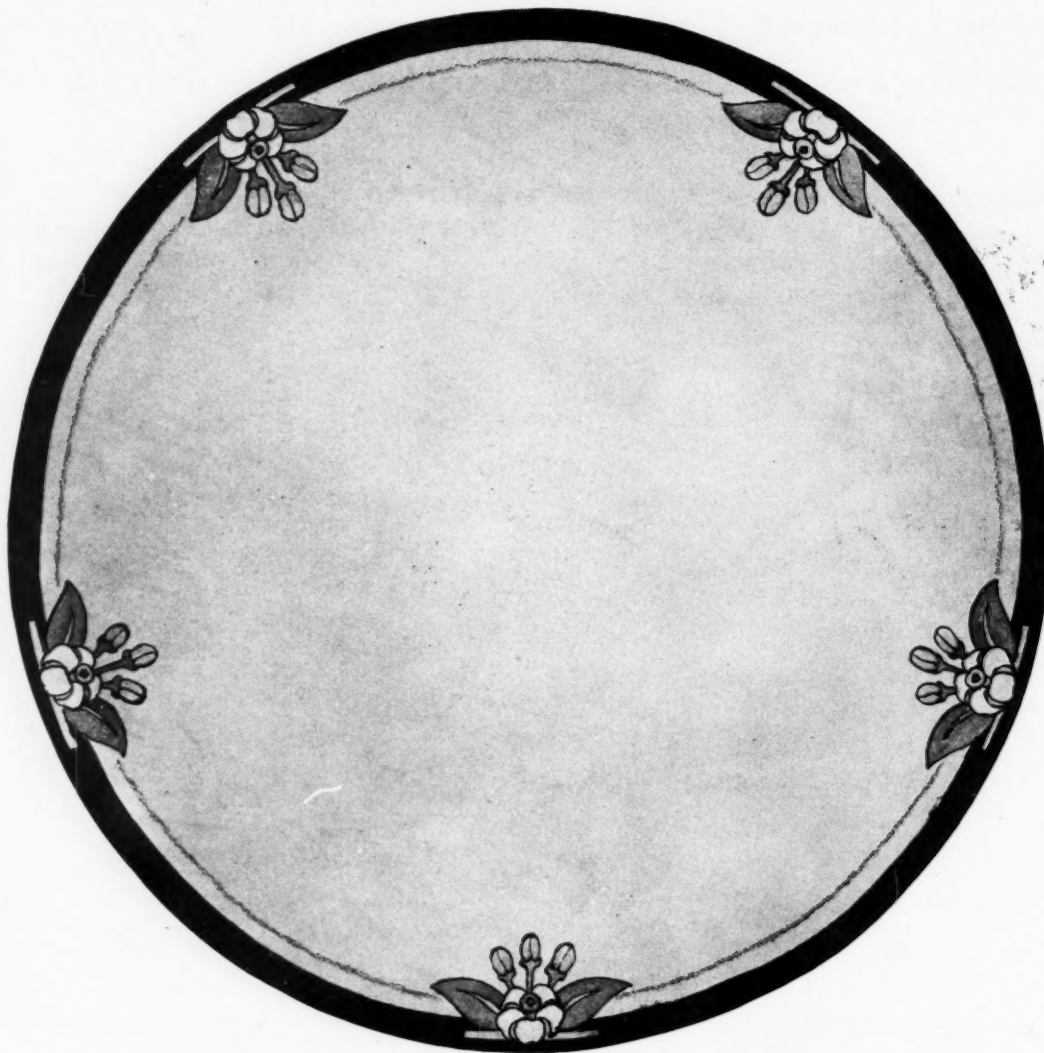
Use dark green for lines. For the berries, stems and ground use several tones of Apple Green greyed with a touch of Black. Paint the berries in the darkest tone with dark green tips.

## HAT PIN HOLDER

Tint china with Yellow Ochre before placing design. Line design with Red Brown, then proceed as for stein.

## SMALL MOTIFS

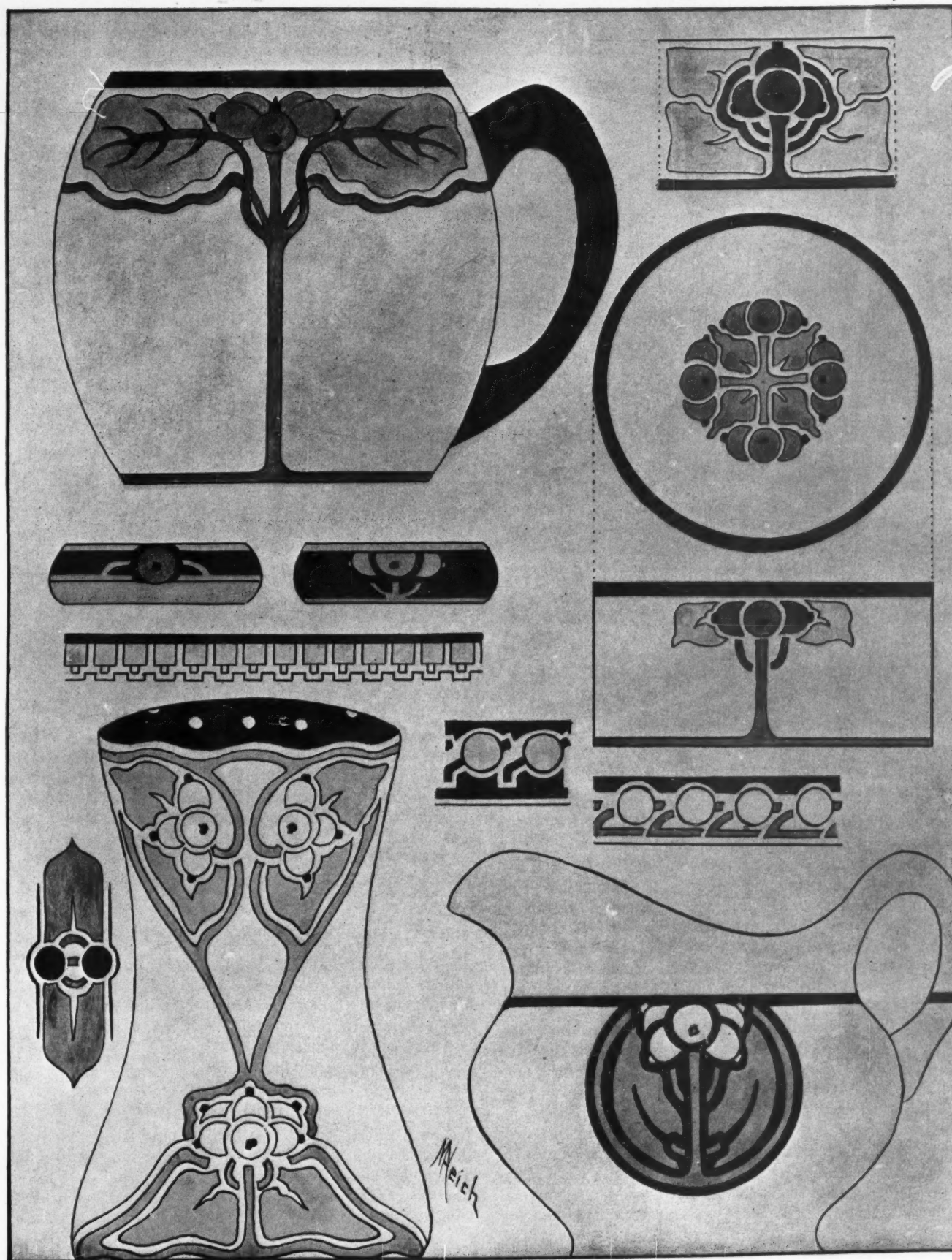
Paint black parts of designs with Roman Gold. Use Black for lines. For the berries and the ground use several tones of Yellow Ochre, adding a little Carnation for berries. For the tips of the berries use Dark Green and for the leaves and stems a medium tone of Green. Gold may be substituted for the berries if desired, except in the designs for the olive dish and the salt shakers.



## BREAD AND BUTTER PLATE, ORANGE BLOSSOM DESIGN—LOLA A. ST JOHN

Outline and thin band are Gold. Second Fire—Oil leaves and grey stems and dust with Florentine Green. Oil wide dark band and dust with Dove Grey. Flowers and buds and oiled are dusted with Yellow for Dusting. Retouch Gold.





LITTLE THINGS TO MAKE, FRUIT OF THE DOGWOOD MOTIF—M. A. YEICH (Treatment page 182)

## BEGINNERS' CORNER

Names of successful contestants for this department will be given in next issue. There are so many contestants that we have not yet had time to read all the articles.



A SHIP DESIGN FOR BEGINNERS

Mary Johnes

**I**f you are a "really truly" beginner, suppose you try the little panel design of the ship. You can put it on a tile or a square fernery or any four panelled piece of china. You will need to continue the water and cloud lines on either side to fill a square panel. If you can draw, you will have no trouble in adapting the design to whatever size panel you use. But if the ship tile seems too hard to manage, try one monogram on a tea tile. The method is the same. First drop upon your surface a drop of fat or thick oil of turpentine then with a little spirits of turpentine on a rag wipe it all over the space to be designed and pad it with a little ball of absorbent cotton covered with a bit of old white silk handkerchief held by a rubber band. Let this dry. Make a tracing of the outline of the design, with India ink on tracing paper, on the wrong side of the tracing go over the lines with a soft pencil. When the china is dry, place this tracing, pencil side down, on the china, fastening it in place with a bit of plasticine, trace the lines of the design with a hard point. You can use a sharp hard pencil, or a slate pencil or an ivory point, lift one end of the design to be sure all lines are traced before removing the tracing paper. Then with a fine pen and Higgins Waterproof ink, go over the design on the china making as fine lines as possible. Then with a little spirits of turpentine on a rag wipe off the surface any smears of oil or lead.

Heat your square of gold by leaving a moment on the

stove or register or passing a match beneath it. Take a small quantity with your small horn palette knife and remove it to a clean slab of glass and add a drop or two of garden lavender till it is thin enough to flow from the brush like cream, if too thin it will spread, if too thick it will not go on smoothly. Use a square shader number six, work it in the gold till it is full, and then, spreading it on the china, fill in the black parts of the design with a thin coat dry the tile or fernery in the oven and give a second coat, making your brush strokes in the opposite direction. After drying this, take a pen knife and scratch out any gold that has run over the design. Be sure the white portion is clean, then fire. This can be repeated in a second fire if the gold is not heavy enough. The gold will look dull when it comes from the fire, it must be burnished either with a glass brush or a little burnishing sand and water used with a rag.

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## HINTS FOR BEGINNERS

Mrs. M. Phillips

**I** WILL give you some of my experience as a teacher. The first thing is to get a book of instructions of China painting, there are many good ones.

Learn well your colors and strength. Practice by making straight and curved figures, blending same with brush. Avoid using too much oil in brush. I use  $\frac{1}{2}$  oz. oil Cloves,  $\frac{1}{2}$  oz. Balsam Copaiba, 15 drops Tar oil for mixing medium.

It is always best to draw single flowers first, outlined in India ink. Don't try to paint flowers completely for first fire. The thinner you paint for first fire the better, so you keep your design, the second fire you will have something to work on and gain confidence, your trouble will be getting too much paint on brush, thereby getting it on too heavy, not having the touch or control of your brush. Load brush often and lightly. So many dip right into center top of pile of paint. Take from side blending it into brush well. This mixes it with the oil in brush, it must then go on china smoothly. Use the brush as you would a pen, keeping it flat, touching nearest corner of brush to china, bringing down as to width and depth desired. Do not work over your painting after having layed it in, or it will look mussy. One stroke of the brush gives best results. If you do not get it right, rub it off, nothing else will make good.

If you paint you cannot afford to be without the *Keramic Studio*. When you get it study it.

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## STUDIO NOTES

Mrs. L. Vance Phillips will resume her teaching at Chautauqua the coming summer. She will be assisted by Miss Fannie M. Scammell, who has just returned from California. Miss Scammell will be remembered by *Keramic Studio* subscribers as a former contributor to the magazine. She has taught at Chautauqua before and has been one of the most popular assistants of Mrs. Vance Phillips there. She is an enthusiastic teacher, and her work has charm and style.

Mr. Walter Titze of St. Paul, Minn., is at present doing some work with Coover's Outlines, demonstrating in different large cities in the West the practical application of this medium of decoration. His work covers enamels, lustre and flat color treatments and the technique that enables his pupils to execute the work. He spends a week at each place. He starts in the first week of March at the Milwaukee Art Store, Milwaukee; from there going to Devoe & Reynolds Co., of Chicago; after that Miss White's studio in Detroit; Mrs. Weschler's studio at Erie and at Mrs. Filkins in Buffalo.





FERNERY—ELISE W. TALLY

**O**IL the dark part of flowers and the small units in design, stem, and the pointed space between the upright leaves and bands and dust with Water Blue. Oil leaves and dark design at the lower corners and dust with Grey Blue. Oil light spaces in flowers and the grey tone on the corner panels and dust with Glaze for Blue. Oil grey centers in flowers and the white space in the circles and dust with Bright Green.

#### ANSWERS TO CORRESPONDENTS

*G. R.—When a design on a rim plate is done in silver and gold, is fired several times in a Wilke kiln, and other china exposed to less heat during the same firing retains gold and color and stands polishing while the first piece, the silver, comes off and not the gold, what is the trouble? In some places the silver is blistered and if we persisted I believe we could scrape most of it off, I wanted to give silver second coat when thin, and white gold was used for silver and that is where the trouble began. What shall I do to remedy it, take it all off or apply more white gold after getting most of it off?*

2. *What can be done to a vase where the paint was applied too heavily and has chipped off leaving no glaze there? Subject dark red roses, crimson purple and ruby being used in hearts of rose. Would repeated firings aggravate it?*

3. *Is the sugar and black the best combination for outlining, some of my pupils seem to get it on too thick and it spatters in the firing and chips off.*

If the silver blistered and came off it is probably due to being applied too heavily but if it looks even and rubs off in burnishing it may have been under-fired. The silver requires a little hotter fire than gold. You should not have trouble with the white gold as it is used as satisfactorily as the silver in most makes. If the silver looks smooth you need not take it off but apply another wash of it and fire it.

2. If the rest of the color looks heavy it is best not to fire it again or more color will chip off. You can paint the flowers again and let it dry thoroughly and then put a thin coating of shellac over it and it will hold but if

you prefer firing, scrape off as much of the color as you can and possibly it will go through the fire alright.

3. Some people prefer the Mueller & Henning tube Outlining Black which is thinned with lavender oil while working. You will also find some advertisements in this magazine of bottled Outlining Black which is very satisfactory.

*C. M.—Would you please tell me how to use the powdered zinc in a kiln which has become clogged with soot?*

*Can I put the zinc in while firing, with the china in the kiln?*

*Which is better, the powdered zinc or strips of it?*

*If strip is best how long a piece should be used?*

*Can you tell me of any blue color that will not wipe off or wear off for bachelor buttons or darker?*

The powdered zinc is thrown on the flame when the pan is hot, it is alright to do it while firing the china. It would be better to correct the draught for your kiln as you probably do not have one that is strong enough. Either the strip or powdered zinc can be used, it is best to cut up the strip in small pieces.

No color should wipe off or wear off if it is fired hot enough to have a glaze unless you have a color that is not fluxed enough, all of the standard colors colors on the market are alright. Deep Blue Green, Banding Blue and Copenhagen Blue are good colors to use.

*Mrs. E. J. F.—Am painting a lemonade pitcher with dragon handle, want to use green jewels for eyes, how do I fasten them in? Should they be put in after pitcher is completed?*

You can fasten them in with any good glue. Yes, the pitcher should be completed.

*Mrs. N. R. V.—I have a beautiful cup and saucer in Willets Belleek and want something to put on it. Would you suggest tinting Belleek all over where it is so pretty and creamy in itself and what colors would you use on Belleek ware not tinted?*

No it is not necessary to tint it since the ware is such a pretty color. Enamels can be used very successfully on it or any flat colors and gold. You can

use any colors on it if they are used delicately so they blend in with the color of the ware. Soft grey, green gold, dull yellow and a dull lavender or mode is good. Also pink and greys or any other color that you like.

H. M. G.—Would you kindly tell me if Royal Doulton china can be fired to advantage. There is a difference of opinion here in regard to it.

You should be able to fire it but we do not know what temperature of heat it requires, if it is decorated you run a risk in firing it.

M.—A friend has a dinner set with a tinted background which has been in use for years. The tint is worn off in places. Fruit acids, etc., affect the tint. Why is this? Is it not advisable to tint anything that will be used a great deal?

The tint should not wear off, it probably was not fired hot enough. Table ware is not being tinted all over now, it is left white with the edge tinted if preferred or it is all left white except the design.

I. N. C.—In the September, 1915 number of *Keramic Studio*, page 66, there is a wild grape motif for Belleek bowl by L. A. Moubray. I would like to make the grapes a different color not purple. What would you suggest? Would pale green or white gold look well?

White gold would be alright but they would look better in enamel since the leaves are made of it. A dull yellow enamel made of Jasmine and a little Amethyst or Warm Grey would be alright or if White Gold is used paint the leaves with flat color or Light Green Lustre.

Mrs. E. W. S.—Do not quite understand the new dusting process. In doing tea tile "Phantom Ship Design" in May, 1914, is it necessary to dry dusted part before proceeding with the next, and what is to prevent one dusting color from dusting into the air and settling on the others? I have used the dry ground process for large surfaces successfully but do not see how it can be applied to small spaces next to one another. Why is the entire tile dusted with grey in the last fire? Should the color when applied obscure the entire design?

2. In using tube colors can I use Lavender oil as a medium or just turpentine?

3. In painting on dusted parts, must they be first dried and the painting proceed in the regular manner?

1. No, it is not necessary to dry the different colors, a small dusting brush is used and you keep the color off the other parts as much as possible. It is best to dust the darkest and strongest colors on first and then if the lightest colors do dust over them it will not affect them. Yes, the grey should be over the entire design, it is a very delicate color and will not obscure your colors but is used to blend the colors together in one tone.

2. Yes, Lavender may be used instead of turpentine.

3. Do not understand this question, if you mean painting over a place that has been dusted it cannot be done before the dusting is fired.

F. A. J.—Will you kindly tell me if lustres and enamels will work on French and German china after design was removed with acid and the glaze left dull? Would I use hard enamels the same as before?

Can Satsuma be fired with the French and German china by putting in the coolest part of the kiln?

Enamels are never as satisfactory on these wares as on a soft ware, you are always in danger of having them chip off, but they will hold just as well as before the glaze was removed. Lustre would not be satisfactory as it would fire dull. Dry dusting would be satisfactory on it. Yes, use hard enamels.

Satsuma can be fired with the other pieces as you suggest.

O. S. B.—In December, 1914, *Keramic* is a lemonade set in enamels by May B. Hoelscher which I do not fully understand.

1. What is the effect of the finished piece, to suggest a delicate tinting or otherwise? because it means a difference in laying on the colors.

2. What is the proportion of Meissen Brown and Brown Green? Could another color serve as a substitute for Meissen Brown?

3. Some of the small dark spaces in band are darker, those nearest the circle being the darkest, are all Blood Red? What are the two spaces in stalk just below the darkest flowers at the base of circle, also the two small spaces where the stalk and band meet at bottom of pitcher?

4. Is the band, leading from the stalk and running around base of pitcher to be of same enamel as stalk?

5. What color in center of flowers?

6. Is enamel used to fill in the small circular form around each flower, if so what color?

1. The general effect is delicate tinting.

2. A Dark Brown and Yellow Brown could be used instead of Meissen. Use 1 part Dark Brown, 1 Yellow Brown and 1 Brown Green.

3. All of the dark spaces should be the same tone of Blood Red. Use the Yellow enamel used in the light flower for the spaces in the stalk.

4. Yes.

5. Use Jersey Cream in a ready prepared enamel, or Yellow Brown and a little Black in mixing the enamel.

6. Yes, use the same enamel in dark flowers as used in the partly concealed ones and in the latter use the same as in darkest flowers. For lightest flowers use same as centers with a little more white added.

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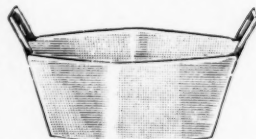
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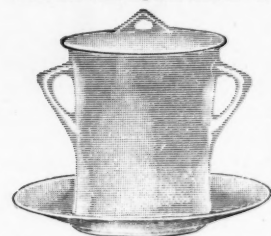
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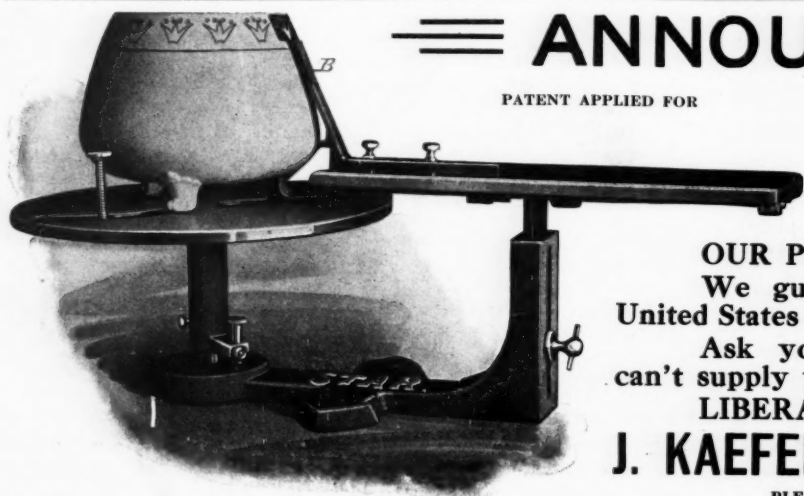
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BOWL—ALBERT W. HECKMAN

See Naturalistic Section, page 1, for treatment

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